

CD2012--58



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13
season

Thursday, October 11, 2012
12:10 pm. Walter Hall

THURSDAYS AT NOON
Women on the Verge

Elizabeth McDonald, soprano
Steven Philcox, piano

PROGRAM

1. *Als Luise die briefe*, K 520
2. *Die Loreley*
3. *Gretchen am Spinnrade*

Wolfgang Amadeus Mozart (1756-1791)
Franz Liszt (1811-1886)
Franz Schubert (1797-1828)

4. *Romance de Mignon*
5. *Au pays ou se fait la guerre*

Henri Duparc (1848-1933)

Try me Good King: The Last Words of the Wives of Henry VIII

Libby Larsen (b. 1950)

6. *Katherine of Aragon*
7. *Anne Boleyn*
8. *Jane Seymour*
9. *Anne of Cleves*
10. *Katherine Howard*

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Next on Thursdays at Noon

November 1, 2012

Spotlight on Opera

A preview of the Opera Division's production of Donizetti's *L'elisir d'amore*, with excerpts performed by the cast.

PROGRAM NOTES

Women on the Verge...Luise, Gretchen, Mignon and the Queens is a collection of emotions as a result of falling in love. Falling in love of course happens for all of us, but in this program we are focussing on the fate of women when they love powerful men.

Mozart's Luise is the classic story of betrayal. As she destroys the letters that her lover has written, Luise laments that, although the letters will be gone, the love she feels will still burn inside. Liszt on the other hand takes the male perspective of the results of a man falling under the spell of a woman and the tragic consequences with his setting of Heine's poem *Die Loreley*. Goethe's Faust explores the psychological depths of waiting in Schubert's setting of Gretchen at the spinning wheel.

The songs of Henri Duparc take us into the minds of two different characters including Goethe's famous Mignon (in a French translation of the German poem "Kennst du das Land") and an unnamed female character from an opera that Duparc destroyed. This final "aria" *Au pays où se fait la guerre* has a particular rawness of loss showing the female lover in a permanent state of waiting for her lover to return from war.

And finally, the wives of Henry VIII. What can we say but that they suffered the ultimate betrayal, were the ultimate political pawns, suffered the double standard of infidelity and gave up their lives for the possibly of supplying a male heir to the throne. All the while Henry was birthing the separation of church and state for what could be argued as his own ego. - *Elizabeth McDonald*

BIOGRAPHIES

Soprano **ELIZABETH MCDONALD** is a former member of the Canadian Opera Company Ensemble Studio and the Apprentice Artist Studio with the Santa Fe Opera. On the concert and recital stage Elizabeth has sung with the National Ballet of Canada, the Kingston Symphony, and is regularly heard with her local orchestra, the Quinte Symphony. Elizabeth has presented recitals for the Queen's University Faculty Recital Series, Eastman Faculty Recital Series, the Virginia Polytechnic University Chamber Music Series, the Toronto Mozart Society, the Brantford Opera Guild and the Off Centre Music Series in Toronto. Elizabeth is quickly making a name for herself as an active and inspiring teacher and adjudicator of voice. Elizabeth currently serves on the faculty at the University of Toronto where she teaches applied voice. She maintains a blog titled "from the voice of..." dedicated to informing and inspiring young Canadian singers, is a member of the National Association of Teachers of Singing (NATS) and is currently serving as Co-Vice President of Special Projects for the Ontario Chapter.

Pianist **STEVEN PHILCOX** has quickly established himself as one of Canada's finest collaborators and has performed with many renowned singers including Richard Margison, Isabel Bayrakdarian, Shannon Mercer, and Measha Brueggergosman. His performances consistently receive high praise and critical acclaim and his recital appearances have taken him to many of North America's greatest concert halls including Carnegie Hall and Alice Tully Hall at Lincoln Center. He is often heard on the recital stages of Toronto and continues to garner the reputation as one of this city's most expressive and colorful interpreters. Mr. Philcox recently finished his twelfth season as vocal coach, répétiteur, and assistant conductor with the Canadian Opera Company, and is currently an Assistant Professor and Head of Collaborative Piano at the University of Toronto.



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